2: Covarrubias R-5 (1930-1933) 1938
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Balinese, making it possible for them to give full vent to their 324
naïve delight in covering all available space with decoration.

The stone is cut and shaped with adzes, directly on the spot where it is quarried, and made into blocks of various sizes according to requirements. For the large statues of demons that guard the entrance of temples, the great block of paras is roughly shaped to resemble its ultimate form, and when it is considered that enough surplus stone has been removed, it is carried to its destination on stretchers of bamboo – not an easy task, since the quarries are generally at the bottom of deep ravines. I have [483] ●
seen as many as fifteen men struggling up a narrow and slippery path with a great block of stone. The schematic mass of the future devil is placed where it is to remain and is finished on the site.

The blocks of stone for construction are put together without 333
mortar, but it is essential for the stability of the building that 324
the joints should have a perfect fit. This is accomplished by rubbing the two stones together, wearing their surfaces down with great quantities of water. The same process is employed to join baked brick. In this manner the building rises slowly, the workmen protected from the sun by shades made of the woven leaves of the coconut palm and a considerable period of time often elapses before a new temple is finished. The alternate masses of red brick and sandstone are carved last, often leaving the roughly shaped masses of stone for years without decoration.

The stone-carvers follow definite rules when they begin to 531
cover a temple or a palace gate with decoration. For instance, 346
there should be a *karang tjewiri* over the gate, the face of a leering monster with a hanging tongue and long canines. On less important spots the central motif of a pattern is a *karang bintulu*, a curiously popular design consisting of a single bulging eye over a row of upper teeth, the canines of which are developed into fangs, surmounted by the representation of a mountain. To finish a corner there is a special motif, a *karang tjuring*, the upper part of a bird's beak, also provided with a single eye and pointed